"Dav'id Harum" and "Florodora" English's-James J. Corbett and

A play made from a popular novel and ings at English's Opera House this week. "David Harum" will be acted by William Tuesday and Wednesday nights and the exterior of the Harum home, its barn and the bank building. Through the bank windows Chet Timson can be seen explaining to the new cashier from New York. John Lenox, how David Harum wants his business conducted. The horse trade between Harum and Deacon Perkins occurs

foining the main office of the bank and Harum's effort to get possession of the room on Christmas morning. Lenox's the bottle of champagne that must have to assist in making her daughter's wed-

at home than he. His company no doubt will cleverly assist him in presenting the episodical stage-arrangement of the amus-English's the latter half of the week, is one of a series of English musical comedies

that has delighted Americans. The words of "Florodora" were written by Owen Hall and the music by Leslie Stuart. It is now in its second year in New York, but this week will be the first time it shall have been shown in this city. The scenes of the piece are a Philippine island named Florodora and a country place in Wales. The telling of the story is often interrupted by humorously descriptive songs, one of which, "Tell Me, Pretty Malden" became familiar all over the country soon after it was first sung in New York. The members of the company are W. T. Carleton, Philip H. Ryley, M. J. Smith, Sydney Jarvis, Harry Burgess, Charles Lloyd, Grace Dudley, Laura Millard, Frances Gordon, Ida Doerge and Selma

The Empire Show, so called because it was organized by the manager of the Empire Theater, of Cleveland, will entertain at the Grand Opera House this week. James J. Corbett leads the bill. His name Hill and Silvainy will show daring tricks on the bicycle. Hickey and Nelson will present a sketch called "Twisted and Tan-Little Elsie will imitate prominent actors. The others of the company are the Four Otts, in "The Smart Set;" Kelly and Kent, in a travesty; the Gloss Brothers, posers: the Misses Duke and Harris, singers, and the Five Juggling Normans.

The week at the Park Theater will be full of melodrama. "Man's Enemy" will be presented there the first three days, with adventuress, Sarah Drake. The scenes are the grounds of the Casino at Monte Carlo, the streets of London after dark, a gambling house and Blenheim Castle, A company headed by Go-Won-Go-Mohawk, an Indian actress, will present "The Flaming Arrow," by Lincoln J. Carter, the latter half of the week. It is a story of the Wild West, and a band of real Indians and donkeys and ponies assist in the

One of Laurence Weber's shows, "The Dainty Duchess," will be offered at the Empire Theater this week. Letta Meredith leads the women singers and poses in the burlesque, "Razma Taz," and the ollo consists of Bryce and Inman, the Exposition Four, the Australian Twin Sisters Anderson, the Four Huntings, Paul Barnes and company, Milton and Maud Woods and Alien Whitman. Weber's productions are of the better class of variety entertain-

PLAYWRIGHT'S LONG CHASE.

A Swede Hay Followed Charles Frohman Twice Across Ocean.

New York Sua. One of the passengers on a transatlantic

steamer that; sailed from this port last spring was a grave young Swede, who spoke to few of his fellow-travelers and was seemingly absorbed in his own

by a company of well-known New Yorkers on their way to Europe. Among them ing to American audiences. The newswere Charles Frohman and Paul Potter. The young man was just as much occupied in his thoughts at the table as elsewhere and for several days he paid no attention to the members of the party and made no After the steamer had been two days out,

Paul Potter, the dramatist, was standing on the deck watching a game of shuffleboard. When it was concluded, the stranger, who was a few feet from him, advanced and asked if he would not like to play a game with him. Mr. Potter assented and for half an hour they were absorbed in the

When they finished and the young man started to walk along the deck with Mr. Potter he seemed anxious to make some kind of confidence to him. He was visibly embarrassed, but after a while his story

It should be explained that he was a man of title and apparently of wealth sufficient for his needs. He started his story slowly, but all the details came after awhile. "I have wraten a play," he said, "and have translated it into English. When I read it to the manager of the theater in Slockhoim he told me that he thought that it was a great play; too great, indeed, to be done at his theater or in any country so small as Sweden or any city so small as Stockholm. He said that so great a play as mine was a world play and should be acted manager. He told me to make a translation of the play into English and take it to Charles Frohman in London.

"I went to London and tried in vain to see Mr. Frohman. I was at his hotel and at his office. I sent up my card but, of course the name of Count X suggested nothing to My. Frohman! Then he left London and knew that if I wanted to see him, it would be necessary for me to come to New York. "I had been for two months trying to see the manager and I thought I might as well make the effect complete by coming here and putting in: two months more. I thought that I would have less trouble in getting

access to him in New York where he was not likely to be so much occupied as he was in London. So I followed him over in the When I got to New York I began calling again on Mr. Frohman. I went to his office and to his hotel. But he was not to be

"I made the acquaintance of persons who knew him; but that did not seem to get me any nearer to the manager, I spent a winter trying to get an interview and succeeded so little that when I sat down at the table. I did not know which of the men about me was the manager. "I am not on this steamer now for any

other purpose than to see Mr. Frohman. I want to get a chance to speak to him and see if he will allow me to read my play to of the doors of the modest little brick edihim. I don't want anything else than his | fice was reopened by the rector, Rev. Linus promise to read it, for I am certain that he Parsons Bissell. The door had remained will accept it so soon as he knows what it closed since the battle of Germantown is. I have not had the courage to speak to when it was securely sealed as a pre-

wife in this city and was coming back on the return trip of the steamer. Then he unfolded to him the weirdest and most un-

NEWS OF THE THEATERS canny plot of a modern drama that was ever evolved. It dealt with modern life and out-Ibsened Ibsen in its melancholy. Mr. Potter would not undertake to disturb Mr. Frohman's peace of mind on the trip by bringing him into contact with a young man seemed still to be afraid to speak to the manager. He greeted Mr. Potter solemnly at every meal, but did not

seem to notice any of the others at the and told him that he had seen Mr. Frohhim a cigar, which the manager had refused and had then walked rapidly away. So he was more discouraged than ever. A few minutes later Mr. Potter met Mr. Frohman and asked him if he had seen the young man on deck and spoken to him. The manager said that he had "But I ran away from him," he added. 'He looks to me as if he had a play some

The steamer reached port and the passengers landed. The young man had never spoken again to the manager. He was to re-

occasionally leaves a card on the manager and hopes to reach him sooner or later. Mr. Frohman intends that it shall be later,

NOTES OF THE STAGE.

Mrs. Fiske's New Play, "The Unwel-

The only point on which the New York city reviewers seem to agree in regard to Mrs. Fiske's new play, "The Unwelcome Mrs. Hatch," is that the theme is old and has been unevenly treated by Mrs. Burton | Mason, whose "Memories of a Musical Life" Harrison, the author, in this instance. As | in "East Lynne," etc., Mrs. Lorimer (Mrs. Hatch later) was divorced by her husband on the strength only of a compromising tered business. An irresistible desire to see her daughter came over her. She journeyed back to New York and obtained her former husband's permission to see the child in a park if she would not make herself known. forty years have been known as "Thomas" This was not enough, and the mother, by orchestras. The first of these organiza-"Billy P." as a boy. The engagement of the aid of a servant, disguised herself as a the final curtain falls as David is opening | ruled by another woman. She was engaged | Thomas imbued his players with his purher daughter's father and his second wife, Harum, is one of the older comedians and and there was a violent scene between no American actor is more widely known | them. She decided to stay in New York | certs were continued at Terrace Garden and misfortunes piled on her. She died in a first and then in Central Park. Meeting poor lodging, but her daughter and the with more encouragement, the orchestra only man that had loved her unselfishly played at Steinway Hall in the winter. At

Acton Davies, of the New York Sun, who is untroubled by reverence for the drama, described how, at the first performance of woman that evidently had been to a dinner with wine, sat in a proscenium box and attracted as much attention as did the play. Since the printing of that story the Sun has received the following letter:

To the Editor of the Evening Sun: Sir-The Evening Sun was in error last night when it stated that the young woman who made such an extraordinary exhibition of herself in an upper box at the first performance of "The Unwelcome Mrs. Hatch," dropped a rose on the heads of the audience, as well as her programme. She held a red rose in her hand but she did not drop it; she ate it. What she really did drop was a heavyweight fan. I know, because it landed on my head. Yours truly, A MERE MAN.

There will be a great variety of musical entertainment next week. The Bostonians, he Lulu Glaser Opera Company and Wilgrand opera at Tomlinson Hall. Another entertainment at English's in that week will be Kathryn Kldder, in a new play called "Molly Pitcher."

"The Toreador" is a new English musical comedy to be produced in New York in January, Francis Wilson will leave "The new piece. With him will be Christie Mac-Donald, Adele Ritchie, Queenie Vassar, Maud Raymond, Jennie Hawley, Melville Ellis, William Blaisdell, Joseph Coyne and William Broderick.

Frank Wilstach writes, regarding his and his brother's enterprise, Adelaide Thursmanagers have not been able to secure a New York opening and 'a New York indorsement.' The fact is, however, that very many of the biggest successes of the past never appeared there at all. If the play and company is of the right sort the provincials, so-called, do not have to have New the same wire, travels on the same express bad, Booth, Jefferson, Marlowe, Goodwin and Russell have never needed 'a New this year, too, who has not bothered on this score, being little Adelaide Thurston, who is appearing with conspicuous success in 'Sweet Clover.' Despite the fact that she has not troubled her head about New York, she has been playing to crowded houses all along the theatrical highway and making a fine name for herself, a name already made conspicuous by her success in 'The Little Minister.' Some New York plays with 'indorsements' have proved weird and awful affairs."

made the statement, apropos of the tours of the country by English actors, that they return home "coarsened" by their playpapers express the hope that Mrs. Campbell will not so suffer from her trip to the United States. Several prominent Amersubject, and, of course, they refute the charge indignantly. Sir Henry Irving, too. ays it is absurd. Richard Mansfield says: The acting in England is by no means as subtle and delicate as that seen in the United States. American audiences are not only highly intellectual, being infinitely superior in that respect to those of Engand, but they are pure-minded as well as well-bred. It is absolutely ridiculous to assert that an English performer could be coarsened' by appearing before such cultivated and distinguished assemblages as we have in every part of the country, East

or West, large communities or small. It may not be out of place to point out hat the London that supports the playwrights Pinero, Jones, Grundy, Chambers, Carton, Esmond and Marshall would not waste time on the sensational book dramatizations and other unthoughtful plays that the Americans now applaud.

in Washington a week from to-morrow in "Madame Du Barry," which David Belasco says he has written. The spirit of the play is much the same as that of 'Zaza," and its pictures will be elaborate.

The New York Telegraph says: "The Indiana delegation is pulling on its boots and making other preparations to take the train to New York. The last time it happened this way was the first night of Gen. Lew Wallace's 'Ben-Hur' at the Broadway, when the general himself, his family and twenty of his friends from Crawfordsville ranged into boxes and front seats It will be a double christening, so to speak, on Monday, for Booth Tarkington and the late Maurice Thompson, both Indiana celebrities, are to have their dramatic wares brought to us-'Beaucaire,' with Richard Mansfield, at the Herald Square, and 'Alice of Old Vincennes,' with Virginia Harned at the Garden. An odd dozen Indiana admirers of each of these authors are coming here expressly to witness the metro-

politan premieres. Door Closed Since Revolution.

Philadelphia Ledger. Historic Trinity Church, Oxford road rear Second street turnpike, Olney, was the scene of a unique ceremony Sunday, when for the first time since the Revolution, one him as yet; but I want to ask you to help | cautionary measure to protect the church He told Mr. Potter that he had left his is one of the oldest churches in the Protes-

dramatist and a Scandanavian at that. The | STORY OF THE "FATHER OF MUSIC IN AMERICA."

Follow Unswervingly Their Plan for Their Career.

Theodore Thomas, conductor of the Chicago Orchestra, whose series of concerts in this city this season will begin Dec. 16 at Tomlinson Hall, has had a more important part than any other man in the progress of music in this country. Though he was born in Hanover, he came to the United States with his family when he was only ten years old. He was sixty-six years old on the 11th of last October. His father had taught him as a child to play the violin and his musical education was continued in New York. Before he was twenty first violinist in orchestral, operatic and chamber concerts. He was a member of a concert company led by Jenny Lind, and later was director of orchestras attached to operatic companies. For a long term of years he was in a quartet with William

recently have been published. Thomas is very apparently one of those peculiar men that early in life lay out their plan of action definitely and follow it unswervingly, putting aside all emotional Prelude to "Hansel and Gretel" tion against any odds. His personality so conspicuously dominating that the orchestras that he has directed during nearly that time many young Germans that had been thoroughly educated at home were coming to New York, and the Thomas or-'The Unwelcome Mrs. Hatch," a young They were fine material for the conductor to work with. Several tours were undertaken with varying financial losses. I was hard to get public support for the enterprise and when, in 1878, the Cincinnati College of Music offered Mr. Thomas \$10,000 a year to take charge of it, he accepted.

He has been directing the blennial music festivals at Cincinnati since 1872, besides day, but he remained director of the musi-1879 until 1891 he was conductor of the New York and Brooklyn Philmarmonic charge of the Chicago Orchestra. The American Opera Company will live long in American musical history, even though it was a disastrous failure. It was the maerialized dream of Mrs. Thurber, of New York, and Mr. Thomas had the honor of being the conductor of the brilliant series of performances that began in 1885 and closed in 1887. When Mr. Thomas began his campaign n the United States his policy was to lead the public slowly to an appreciation of the best in musical literature. His first orchestra programmes contained many light ompositions. He was always forging head and he introduced Wagner's work ere at the same time it was being preented more elaborately in Germany. He as recognized Beethoven as the master ausician, but has believed that it requires o so-called "education" of the layman has grown older his dignity has heightened both in the manner of his conducting and his cenception of compositions. He has ever strayed into the sentimentalism that as victimized so many musicians, Nothing could be farther from his mind than sensationalism and this fact impresses the patrons of the Chicago Orchestra as they vatch its conductor direct its playing. The Chicago Orchestra, under Mr. Thomas, is acknowledged to have no superiors and few equals. It is supported by an association of business men whose reward is in the prestige of the orchestra and its excellence. When it is not occupied in chicago it makes visits to larger cities of the middle West and in these tours Indianapolis has been included for several years.

William Mason, in his "Memories," has this to say of his old friend, Theodore

tirely overshadowed his earlier reputation

tone of a player of the highest rank. He lacked the perfect finish of a great violinposeful manner. This seemed to pass from violinist. He is a very great conductor, the greatest we have ever had here, not only in the Beethoven symphonies and other classical music, but in Liszt, Wagner and the extreme moderns. Why should he not conduct Wagner as well as any-The St. James Gazette, of London, has body else, or better? Everything is large about Wagner, and everything is large about Thomas. His rates of tempo are In modern times the tendency has been | Songs. toward an increased rate of speed, and this detracts in large measure from the impressiveness of the works, especially those of Mozart, Beethoven, Von Weber and others. "That Thomas had entire confidence in imself was shown at the outset of his career. One evening, as he came home, tired out from his work, and after dinner had settled himself in a comfortable place rom the Academy of Music, about two locks away from his home on East Twelfth street. An opera season was in progress there, and, what was not unusual, he management was in financial difficulties. Anshutz, who was conductor of the orchestra, had refused to take the desk unless paid what was due him. The orchestra was in its place, the audience was seated, but there was no conductor. Would Thomas come to the rescue? He had never conducted opera, and the work for the evening's performance was an opera with which he was unfamiliar. Here was a ife's opportunity, and Thomas was equal o the occasion. He thought for a moment, then said: 'I will.' He arose quickly, got himself into a dress suit, hurried to the Academy of Music and conducted the opera Mrs. Leslie Carter will begin her season as if it were a common experience. He was not a man to say: 'Give me time until next week.' He was always ready for

THOMAS CONCERT PROGRAMME.

Compositions to Be Played on Dec. 16

-Steindel the Soloist.

The sale of seats for the series of concerts by the Thomas Orchestra began yesterday morning at the Starr plano store. Holders of seats for the season will have the benefit of the lecture to be given next

week by Miss Faulkner, of Chicago, explanatory of the first programme, to be played Monday night, Dec. 16, at Tomlinson Hall. This programme was received from Chicago yesterday and is as follows: March, E flat, Op. 40 "Ein Maerchen" (Pohadka) .Josef Suk

(1) Liebe und Leid der Konigskinder. (2) Intermezzo-Volkstanz. (3) Intermezzo-Trauermusik. (4) Konigin Runa's Fluch-Sieg der Concerto for Violoncello, Opus 20..d'Albert Allegro moderato. Andante con moto. Alle-Bruno Steindel.

-Intermission.-Overture-"Oberon" 'Marche Funebre' (by request).....Chopin Orchestration by Theodore Thomas. Tone poem—"On the Shores of Sorrento" (by request) Richard Strauss Fragments from "Das Rheingold".. Wagner

NOTES OF MUSIC.

Sale of Season Seats for Grand Opera

Begins To-Morrow. The sale of seats for both the performances of the Grau Opera Company, at Tomlinson Hall, Dec. 14, will begin to-morrow morning at the Starr plane store, in the gle seats wil be held on Dec. 9. Seats for both "Lohengrin," in the afternoon, and 'Carmen," at night, will be sold for \$5 and \$6. Oliver Willard Pierce's lecture on "Lohengrin" has been definitely set for Wednesday evening, Dec. 11, at the Starr

The Musikverein orchestra and men's and women's choruses, under the direction of Alexander Ernestinoff, will give the second concert of its season next Wednesday even at the German House. The soloist will be Mrs. Black, of the choir of the First Baptist Church. The programme, given beow, is of the interesting descriptive sort:

...... Humperdinck Orchestra. (Arranged by A. Ernestinoff.) Male Chorus and Orchestra.

Ballet music from "Henry VIII"Saint-Saens (a) Introduction and Entry of the Clans. (b) Scotch Idyll. (c) Dance of the Gipsy.

Orchestra. Goldfinch's Wedding" Women's Chorus and Orchestra. When the Blackbird Helps Itself" .. Weldt

(b) Angelus. (c) Bohemian Fete. Orchestra. The Gipsies" (rhapsody in seven (1) Gipsy Life. (2) The Magic Cauldron. (3) Song. (4) Halt for the Night.

(6) Dirge. (7) Round. Mrs. Black, Mr. Isensee, Mixed Chorus and

(5) Lullaby.

The Roberts Park Choral Society will give a song service this evening. The folowing is the programme

Savior, Breathe an Evening Bless-.Schnecker-Raff Miss Sweenle and the Chorus. Abide with Me".....Schnecker-Wagner Mr. Talbot and the Chorus. 'King David's Lament".....Swift Mr. Frank Taylor.
"Rejoice in the Lord"......Kotzschmar 'Hold Thou My Hand''......Gounod
Dwight Smith. 'Praise Ye" (trio from "Attilia") Verdi Miss Sweenie, Mr. Talbot and Mr. Taylor. 'Love Divine" Savior, When Night Involves the

Sky"Shelley
Mr. Taylor and Chorus. The Maennerchor, under the direction of Frank Bellinger, will give its second conert next Friday evening. It will be assisted by Mrs. Philip Goetz, Mrs. Alice Fleming Evans and Edward Ebert-Buchheim. The latter is a pianist. He was once with the Cincinnati Conservatory of Music before he can appreciate the beauty of the | and is now professor of music at the Nor-Beethoven symphonies. As Mr. Thomas | mal School, of Danville, The programme for the concert will be as follows: 'My Love on the Rhine" M. Neumann Youth's Dreams"..... Fr. Krasinzky
Male Chorus. Wanderer Phantasie," CF. Schubert Edward Ebert-Buchheim. Senta's Ballad from "Flying Dutch-Mrs. Alice Fleming Evans. "Night"..... Carl Hirsch Mixed Chorus.

"The Inn Keeper's Daughter"..... Gustav Schreck Male Chorus. 'My Heart at Thy Sweet Voice," from "Samson et Dalila"......Saint-Saens Mrs. Philip Gottz. Valse Caprice"Strauss-Tausig

Edward Ebert-Buchhelm. Mixed Chorus, Jos. Haesser Jan Kubelik, the violinist, has arrived in New York. As he walked down the

gangplank from the steamer Majestic he ist, but he played in a large, quiet, re- presented a striking appearance-cleanshaven, black hair that hung almost to his violin-playing to his conducting, in his shoulders, hands of abnormal size, six which there is the same sense of largeness | feet tall and wearing a Tam o'Shanter on and dignity, accompanied, however, with his head and a coat that hung to his the artistic finish which he lacked as a ankles. He said he had been seasick all the way over, but had practiced daily. He may visit Indianapolis on his tour.

At the meeting of the music section of the State Teachers' Association, at the Statehouse Dec. 27, Arnold J. Gantvoort, of Cincinnati, will deliver an address on in accord with those of the most celebrated | Child Mind," and Mrs. Emma A. Thomas, conductors whom I heard fifty years ago. of Detroit, will lecture on "Children's

A New Version. Broklyn Eagle.

The subject was social settlements and it was being discussed by an interested organization of women. One of the guests was an American woman who has resided for many years in London is now on a visit to this ountry. She has been actively engaged in settlement work in her adopted country and she told the following story in reference to her settlement connections: "One day," she said, "a little boy came to me and asked, 'Can I speak to you about something?'
"'Why, certainly,' I replied, and he went

"Teacher told us a story to-day about a garden. There was a man in the garden and a woman, and there was a happle tree. The Lord had told the man and woman not to touch that happle tree, but one day the woman she took a happle, and she sed to the man, "'Ave a bite." "No, I don't want enny," he answered. But she took a bite and then sed to the man again, "'Ave a bite." and he took a bite. Then the angel of the Lord came and that was the exit.

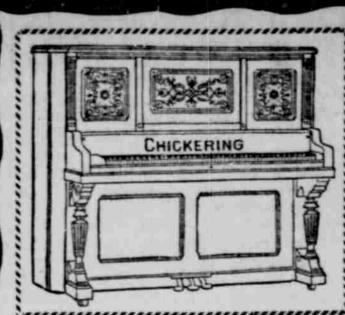
The Bewildered Guest.

I was not asked if I should like to come. no say that we shall never see him, and some That we shall see him elsewhere, and then know Why we were bid. How long I am to stay I have not the least notion. None, they say, Was ever told when he should come or go. 1 But every now and then there bursts upon The song and mirth, a lamentable noise, A sound of shrieks and sobs, that strikes our

Dumb in our breasts; and then, some one is gone. They say we'll meet him. None knows where or We know we shall not meet him here again. -William Dean Howells.



Tom-To-day is a day for thanks, old chap. Dick-Then I'll thank you for that ten you owe mar



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plain, pair

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